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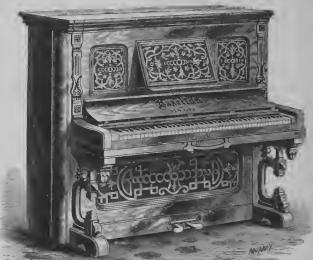
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EDITOR.

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THE "Wagner Festivals" which are being given in our principal cities under the conductorship of Theodore Thomas are interesting occasions and well deserve all the patronage they will get. In one sense, however, they will be fair neither to Wagner nor to the opponents of his system. Wagner, when alive, always insisted upon having his music given only in connection with all its accessories of scenery and dramatic action. He also claimed that each of his operas, or at least each act of his operas, was a continuous work which could and should be judged in its entirety, and not at all. It is for these entires that he claimed special merit, it is to these entires that his opponents denied it. Wagner's greatest detractors have granted the transcendent beauty of many of his numbers and it is these very numbers that are selected for these contests—not the "infinitesimal" or endless recitative and interweaving of principal and secondary *leitmotifs* that largely constitute the Wagnerian style. The selections to be given, in other words, will be a source of enjoyment to all music lovers, they will not be complete and hence not a fair representation of Wagner's style.

WHAT has become of the old-time singing school, that, in its humble way and because it was humble, did so much for the cause of elementary education in vocal music? The introduction of choirs into churches, with its resultant destruction of congregational singing, and that of pianos and cheap organs with their concomitant "professors" of music, into the families of even the working classes, have thrown vocal music into the background of popular favor, as compared with instrumental music. Then, in not a few cases, the singing school has developed (in the same way that, in protected inclement weather, what "develops" into chess) into the "musical convention" or "musical normal" with all its attendant evils. There ought to be, and we believe there will be, a revival of the old institution. The wind of popular favor is again blowing to congregational singing, piano and organ players, of the ordinary calibre, have become so numerous as to be more "common" than even ordinary singers, so that singing is at least as "aristocratic," *s. e.*, as attractive for common people as instrumental music. There is more money, we believe, in singing schools well organized and honestly conducted than in any other form of music teaching—at least for ordinary teachers—and then there is honest work with results that are substantial if not pretentious, useful if not showy; and this should commend it to those teachers of music who are at heart the good of the cause of musical education.

MUSIC IN YOUNG LADIES' SCHOOLS.



BOARDING-SCHOOL FRENCH has for years been a by-word and, with the very general advancement of the people in musical knowledge and understanding, *Boarding-School Music* is likely to become another. We speak from personal knowledge and observation when we say that a surprising large number of the young ladies who "graduate in music" every year at our ladies' seminaries, female colleges, etc., do not know the rudiments of their knowledge being limited to the mechanical thumping of a few pieces upon the long suffering piano, or the equally mechanical singing of a few pretentious operatic arias. Who is to blame for this? Primarily the managers of these institutions, next the parents, then the teachers, and lastly, the girls themselves.

In how many ladies' schools is music made a part of the regular curriculum? If in any, we should like to know it and we shall take pleasure in advertising the fact. The rule (and, we repeat it, if it has exceptions we are not aware of them), is that music is made an elective study and usually an "extra." Not to mince matters, music is usually made the means of playing a little "gauge game" upon the parents' purses. It is well understood that by far the larger number of pupils will sooner or later take music lessons of some sort, and while tuition in other branches is charged for as a whole, music is charged for separately, thus making the ordinary tuition fees much less in appearance than they are in reality. The music department, thus reduced to a sort of side-show, is expected not only to be self-supporting, but to be a source of considerable income. The result is that while the other departments of the school may be managed with considerable thoroughness, the main, if not the sole, consideration, so far as the department of music is concerned, is what income it can be made to produce. At the outset, therefore, the endeavor is to get teachers as cheaply as possible, and the result is not infrequently is that cheap, *i. e.*, incompetent teachers are obtained. Competent or incompetent, the teacher is given to understand that his first, if not his sole aim, must be to get as numerous a class as possible, in order that the income from his work may be as large as practicable. The music teacher's first duty is thus made to be popularity with pupils. Hence, the teacher is compelled to teach largely as and what the pupil wishes; discipline is, with many, out of the question, and thorough method can seldom exist. He knows that the pupil and her parents expect her to learn pieces, and pieces it is that he drums into this and that pupil. "Those hateful scales!" are discarded, simply because they are "hateful" to the capricious or lazy maiden; the young lady follows her own sweet will and, in due course of time, "graduates in music," hardly knowing one scale from another; expert only in the constant use of what, in her innocence, she calls the "lead pedal."

This is all wrong, and degrading alike to schools, teachers and pupils. Music is now really a part of every young lady's education. It should have a place in the regular curriculum of young ladies; the pupil in this as in other branches. It should be understood that music is a serious study—not merely an accomplishment—and it should be treated as a serious study, and the course and progress of the pupil should be left entirely in the hands of the teacher as are languages and mathematics. The necessary additional cost of tuition should be frankly and honestly added to the cost of the general tuition and made part of it, whether it be much or little. This is a reform which sooner or later will be demanded, and we believe that those institutions which lead in the movement will be

peculiarly gainers by the process almost from the beginning, for the results obtained by a thorough and regular course of teaching will be such as to commend the school even to those who are not competent to judge of any theory or philosophy of instruction.

We do not mean that the teaching of music in young ladies' schools is always conducted as we have stated; we know that some of these institutions, in spite of the pernicious system we have described—either because they have teachers who will not compromise with their own sense of duty to please managers, parents or pupils, or because they are fortunate enough to have principals who will support the music teacher in the discharge of his duty—do bring out pupils in music who are truly meritorious—but that is the exception—the rule is, as we said at the start, that boarding-school music is about on a par with boarding-school French—musicians can no more understand the former than Frenchmen the latter. Who will lead in the reform?

RECENTLY we heard a certain pianist play one of Tausig's best concert pieces in a way which would have been amazing if it had not been distressing. The next morning, a paper of wide circulation and corresponding influence, contained an account of the pianist's performance, commended it highly, but remarked that the selection should have been so ill-audited to concert use. The name of the composition alone ought to have saved the reporter from falling into such a blunder, and his statement, of course, established his ignorance, but we had his impression was that of the large majority of those who heard the performance, and might well have been our own. We commend the composition and its great effectiveness when properly played. More than one moral could be drawn from this incident, but what struck us most forcibly at the time was the fact that a composer's work is but half secure when it is finished; for, if he chance to have an interpreter who discards the composition and its great effectiveness when properly played. More than one moral could be drawn from this incident, but what struck us most forcibly at the time was the fact that a composer's work is but half secure when it is finished; for, if he chance to have an interpreter who discards the composition and its great effectiveness when properly played. More than one moral could be drawn from this incident, but what struck us most forcibly at the time was the fact that a composer's work is but half secure when it is finished; for, if he chance to have an interpreter who discards the composition and its great effectiveness when properly played. More than one moral could be drawn from this incident, but what struck us most forcibly at the time was the fact that a composer's work is but half secure when it is finished; for, if he chance to have an interpreter who discards the composition and its great effectiveness when properly played.

WE hear a great deal about "the undervalued profession of music teaching" that, we think, is simply nonsense. There are undoubtedly cases of able teachers who fail to reap the proper reward for their services, but this is the rare exception and not the rule. Statistics show that the average salary of clergymen is less than three hundred dollars a year; physicians and lawyers seldom amass wealth, and often grow gray in the harness before they are able to earn a decent living for themselves and their families; and college professors of national and even international reputation, toil early and late, from year's end to year's end, on a yearly salary of from fifteen hundred to three thousand dollars. These are facts, not guesses. Where is the music teacher of equal ability who cannot, and with sobriety and ordinary management does not earn more money than any of these people? The undervaluation of music teachers as a class is all imagination; there are more who are overpaid than the reverse. Instead of discussing how they may make more money out of their profession, music teachers should discuss how they can give value for the money they get. This is not fatuity and may not please many, but it is the truth.

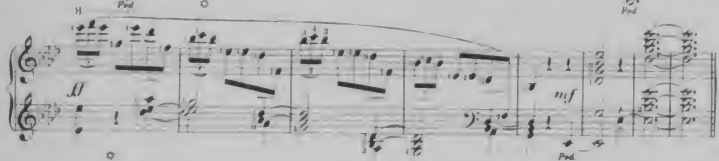
examined all 100,000 cases and found 13,116 with the specific language disorder, which are diagnosed independently with the parent that come to them. Appointments at a child psychiatrist who is working on a general basis were. Lots of inquiry with a working single issue during which are not alone.

is more necessary to us, as if we make judgements, *disputed* claims, as it is in their probability, that *consequence* from a *negated* and *positive* for what is *beneficial* to *Art*. I don't admit, however, that the *negative* status of the *good* of *Ignorance* becomes as just that *to which* it is

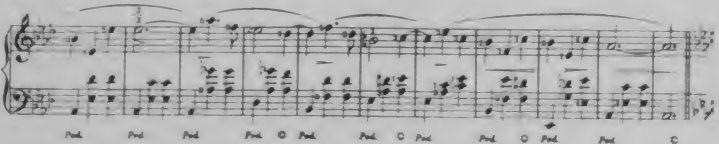
184 VALSE BRILLANTE

E. R. Kroezer

Vivo 2-80



Cantabile



First system of musical notation, measures 1-8. Treble and bass staves with complex fingerings and pedaling. Dynamics include *Nf* and *f*. Pedal markings are present below the bass staff.

Second system of musical notation, measures 9-16. Treble and bass staves with complex fingerings and pedaling. Dynamics include *Nf* and *f*. Pedal markings are present below the bass staff.

Third system of musical notation, measures 17-24. Treble and bass staves with complex fingerings and pedaling. Dynamics include *Nf* and *f*. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 25-32. Treble and bass staves with complex fingerings and pedaling. Dynamics include *Nf* and *f*. Pedal markings are present below the bass staff.

Cantabile.

Fifth system of musical notation, measures 33-40. Treble and bass staves with sustained chords and pedaling. Dynamics include *f*. Pedal markings are present below the bass staff.

Sixth system of musical notation, measures 41-48. Treble and bass staves with sustained chords and pedaling. Dynamics include *f*. Pedal markings are present below the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and single notes. Below the staff, the word "Ped" is written under each measure.

Ped Ped Ped Ped Ped Ped Ped Ped

Second system of musical notation, continuing the piece. It includes a fermata over the final measure of the system. Below the staff, "Ped" is written under each measure, with a circle symbol between the second and third measures, and between the fourth and fifth measures.

Ped O Ped Ped O Ped Ped O Ped

Scherzando

Third system of musical notation, marked "Scherzando". It features a key signature change to one flat (Bb) indicated by a "1 b" marking. Below the staff, "Ped" is written under each measure, with a circle symbol between the fourth and fifth measures, and between the sixth and seventh measures.

Ped Ped Ped Ped O Ped Ped O Ped Ped O

Fourth system of musical notation. Below the staff, "Ped" is written under each measure, with a circle symbol between the second and third measures, and between the sixth and seventh measures.

Ped O Ped Ped Ped Ped O Ped Ped O

Fifth system of musical notation. Below the staff, "Ped" is written under each measure, with a circle symbol between the second and third measures, and between the sixth and seventh measures.

Ped Ped O Ped Ped O Ped Ped O Ped O

B

Sixth system of musical notation, marked with a "B" (Basso continuo). It concludes the piece with a double bar line. Below the staff, "Ped" is written under each measure, with a circle symbol between the second and third measures, and between the sixth and seventh measures.

Ped O Ped Ped Ped Ped Ped O

Cantabile

First system of musical notation, piano (p) dynamics. The system consists of a grand staff with treble and bass clefs. The music features complex, rapid passages in both hands, with many beamed sixteenth and thirty-second notes. Pedal markings are present below the bass staff.

Second system of musical notation, piano (p) dynamics. The system continues the rapid, intricate passages from the first system. Pedal markings are present below the bass staff.

Third system of musical notation, piano (p) dynamics. The system continues the rapid, intricate passages from the first system. Pedal markings are present below the bass staff.

Fourth system of musical notation, piano (p) dynamics. The system continues the rapid, intricate passages from the first system. Pedal markings are present below the bass staff.

Fifth system of musical notation, *Cantabile.* section. The system begins with a new section marked *Cantabile.* The tempo and character change significantly, with a much slower and more lyrical melody in the right hand. The left hand provides a simple harmonic accompaniment. Pedal markings are present below the bass staff.

Sixth system of musical notation, *Cantabile.* section. The system continues the slow, lyrical melody from the previous system. Pedal markings are present below the bass staff.



Cantabile

First system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking below it. The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking below it. The system ends with a repeat sign.

Third system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking below it. The system ends with a repeat sign.

Fourth system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking below it. The system ends with a repeat sign.

Fifth system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking below it. The system ends with a repeat sign.

Sixth system of musical notation. Treble and bass staves. The bass staff has a 'Ped.' marking below it. The system ends with a repeat sign.

BOHEMIAN GIRL.

(Ratfe.)

Carl Sidus Op.131.

Andantino ♩ = 132.

Secondo.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/8. The tempo is marked 'Andantino' with a quarter note equal to 132 beats per minute. The dynamics are marked with *p* (piano) and *f* (forte). The music features a variety of note values including eighth and sixteenth notes, as well as rests. There are also some triplets indicated by a '3' over a group of notes.

Vivace ♩ = 100.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/8. The tempo is marked 'Vivace' with a quarter note equal to 100 beats per minute. The dynamics are marked with *f* (forte). The music features a variety of note values including eighth and sixteenth notes, as well as rests. There are also some triplets indicated by a '3' over a group of notes.

Allegretto ♩ = 100.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/8. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The dynamics are marked with *p* (piano) and *f* (forte). The music features a variety of note values including eighth and sixteenth notes, as well as rests. There are also some triplets indicated by a '3' over a group of notes.

BOHEMIAN GIRL.

(Balse)

Carl Sidus Op.131.

Andantino $\text{♩} = 132$.

Primo.

The first system of musical notation for the 'Bohemian Girl' piece. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo is marked 'Andantino' with a quarter note equal to 132 beats per minute. The first measure is marked with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-4. The bass line provides a simple harmonic accompaniment. The system concludes with a forte (*f*) dynamic marking.

The second system of musical notation. It continues the melody and accompaniment from the first system. The treble clef part has more complex rhythmic patterns, including triplets and sixteenth notes. The bass line remains steady. Dynamics include piano (*p*) and forte (*f*) markings. Fingerings are clearly indicated throughout.

The third system of musical notation. The melody continues with various rhythmic values and fingerings. The bass line provides a consistent accompaniment. The system ends with a forte (*f*) dynamic.

Vivace $\text{♩} = 100$.

The fourth system of musical notation, marked 'Vivace' with a quarter note equal to 100 beats per minute. The tempo is noticeably faster than the previous section. The treble clef part features rapid sixteenth-note passages. The bass line is more active, with frequent eighth notes. Dynamics include forte (*f*) and piano (*p*) markings.

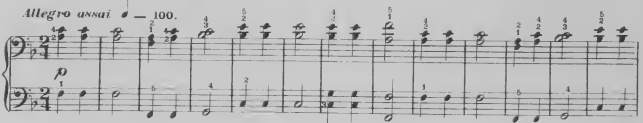
Allegretto $\text{♩} = 100$

The fifth system of musical notation, marked 'Allegretto' with a quarter note equal to 100 beats per minute. The tempo is moderate. The treble clef part has a melody of eighth and sixteenth notes. The bass line is simple, with occasional eighth notes. The system begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic.

Secondo.



Allegro assai ♩ = 100.



Primo.

First system of musical notation for the 'Primo' section. It consists of a treble and bass staff. The treble staff has a series of eighth and sixteenth notes with various fingerings (1-5) and slurs. The bass staff has a more rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble staff continues with intricate melodic lines and fingerings. The bass staff provides a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic pattern. A mezzo-forte (mf) dynamic marking is present in the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic pattern. A forte (f) dynamic marking is present in the bass staff. The tempo changes to Allegro animato.

Allegro animato ♩ = 100.

Fifth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic pattern.

Sixth system of musical notation. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic pattern. The system concludes with a final cadence.

Secondo.

Musical score for the 'Secondo' section, measures 1-8. The piece is in 2/4 time. The first system (measures 1-4) features a piano (*p*) dynamic with eighth-note patterns in the right hand and quarter-note patterns in the left hand. The second system (measures 5-8) continues the piano texture with some chords in the right hand.

Allegretto ♩ = 120.

Musical score for the 'Allegretto' section, measures 9-16. The tempo is marked *Allegretto* with a quarter note equal to 120 beats per minute. The first system (measures 9-12) starts with a mezzo-forte (*mf*) dynamic, featuring eighth-note patterns in the right hand and quarter notes in the left. The second system (measures 13-16) includes a forte (*f*) dynamic marking and ends with a *fucel.* (fugue) marking and a final *ff* (fortissimo) dynamic. The piece concludes with a double bar line and the word 'Fin.' written vertically.

2

Primo.

Con brío

Allegretto ♩ = 120.

mf

trill.

MORNING CHIMES.

JEAN PAUL

Con Allegrezza. (Cheerful.) 4 M. 4. - 80.

The musical score is written for piano and consists of four systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo and mood are indicated as 'Con Allegrezza. (Cheerful.)'. The piece begins with a piano (p) dynamic. The bass staff features a consistent eighth-note accompaniment, while the treble staff has a more varied melody. There are several musical markings throughout, including 'p' (piano), 'cres.' (crescendo), and 'FINE.' at the end. There are also some handwritten notes and symbols like '2 1 x 1 2' and '3 1 x 1 3' under the bass staff, which might be fingerings or performance instructions. The score ends with a double bar line and the word 'FINE.'.

Con grazia (Very graceful)

The first system of musical notation for the piece 'Con grazia'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a delicate melody in the treble and a rhythmic accompaniment in the bass. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated with numbers 1-5. The system ends with a repeat sign.

The second system of musical notation. It continues the melody and accompaniment from the first system. The treble part has some slurs and grace notes. The bass part maintains a steady eighth-note pattern. Dynamics include *p* and *f*. The system ends with a repeat sign.

The third system of musical notation. The treble part features more complex rhythmic patterns with slurs and grace notes. The bass part continues with eighth notes. Dynamics include *p* and *f*. The system ends with a repeat sign.

Con Allegrezza

The fourth system of musical notation, marked 'Con Allegrezza'. The tempo and mood change, indicated by the new key signature of one flat (F major) and the 3/4 time signature. The melody is more lively, with slurs and grace notes. The bass part continues with eighth notes. Dynamics include *p*. The system ends with a repeat sign.

The fifth system of musical notation. The melody in the treble part is more active, with many slurs and grace notes. The bass part continues with eighth notes. Dynamics include *p*. The system ends with a repeat sign.

202



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. The word "CREN:" is written above the treble staff. The word "Qua." is written below the bass staff. There are asterisks (*) between measures.

Con fuoco. (With vigor.)



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. The word "Qua." is written below the bass staff. There are asterisks (*) between measures.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. There are numbers 2, 1, 4, 2, 1, 4 written above the treble staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. There are numbers 2, 1, 4, 2, 1, 4 written above the treble staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. The system ends with a double bar line.

Con gusto (Very tasteful.)

Can gusto [Very tasteful.]

mf

p *f*

Bases for the repetition

ONDA

The musical score for 'The Rose Tree' is presented on a three-staff system. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. It contains a melody with a repeat sign and a first ending bracket. The middle staff is a bass clef with a key signature of two flats and a 2/2 time signature, featuring a simple accompaniment. The bottom staff is a bass clef with a key signature of two flats and a 2/2 time signature, containing a bass line with a repeat sign and a first ending bracket. The score is marked with various musical notations including notes, rests, and dynamic markings.

Con fuoco.

Con fuoco.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The time signature is 2/4. The music features a melody in the Treble staff and a bass line in the Bass staff. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a final chord in the Treble staff.

Repeat from *Fe* to *Fine*.

MY IDOL.

Song without Words.

Ernest R. Kroeger.

Moderato •-112. *Cantabile*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

rit. *a tempo.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

mf *Cres.* *Rit.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Con moto

mf

First system of musical notation for piano. It consists of a grand staff with a treble and bass clef. The right hand has a melodic line with eighth and sixteenth notes, while the left hand plays a dense, rhythmic accompaniment of chords. The system is marked with a mezzo-forte (mf) dynamic. Below the staff, the word "Ped." is written under the first, second, third, fourth, and fifth measures.

Ped. Ped. Ped. Ped. (1) (1) Ped.

f

Second system of musical notation for piano. The right hand continues its melodic line, and the left hand's accompaniment remains dense. The system is marked with a forte (f) dynamic. Below the staff, the word "Ped." is written under the first, second, third, fourth, fifth, and sixth measures.

Ped. Ped. Ped. Ped. Ped. Ped.

ff

Third system of musical notation for piano. The right hand has a more active melodic line with many sixteenth notes. The left hand's accompaniment is still dense. The system is marked with a fortissimo (ff) dynamic. Below the staff, the word "Ped." is written under the first, second, third, fourth, fifth, and sixth measures.

Ped. Ped. Ped. Ped. Ped. Ped.

f

Fourth system of musical notation for piano. The right hand has a melodic line with some rests. The left hand's accompaniment is dense. The system is marked with a forte (f) dynamic. Below the staff, the word "Ped." is written under the first, second, third, fourth, fifth, and sixth measures.

Ped. Ped. Ped. Ped. Ped. Ped.

mf

Fifth system of musical notation for piano. The right hand has a melodic line with some rests. The left hand's accompaniment is dense. The system is marked with a mezzo-forte (mf) dynamic. Below the staff, the word "Ped." is written under the first, second, third, fourth, and fifth measures.

Ped. Ped. Ped. Ped. Ped.

leggiere.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

leggiere.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

NOVEMBER.

ALFRED G. ROSE.

Moderato.

Con espressione

p Of
Nie

all the summers I have known, The past has brought me pain; But
ging ein Sommer mir da hin, Wie die, so rollt Pein; Jetzt,

now the summer days have flown, I am myself again But
du die Vo. gel sud. warts ziehn, Kehrt Tröstung bei mir ein, Jetzt,

208

now the summer days have flown, I am myself a-gain. The
 da die Vö-gel süd-wärts ziehn Kehrt Tröstung bei mir ein. Tief

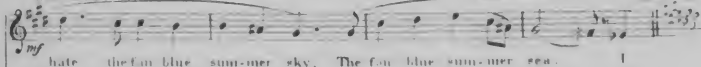
bold black clouds hang low at night, The moon is white and cold; The wild sea glis-tens
 hangt zur Nacht der Wolken Flot; Der Mondschein bloss und kalt, Ein Sturmlied singt der

piu lento.

in its light, And sings its song so old, And sings its song so old. I
 Wo-gen Chor Ein Lied, so bang, so alt, Ein Lied, so bang, so alt. Was

rall:

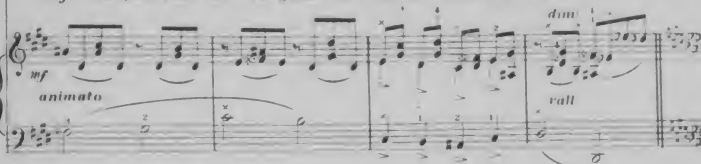
animato



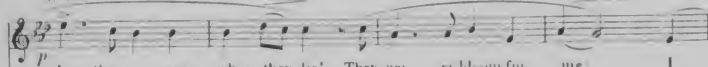
mf hate the fan blue sum-mer sky, The fan blue sum-mer sea. I

hilft mir, wenn die Ro-se glüht Im lich-ten Son-nen-schein! Ich

animato



lento



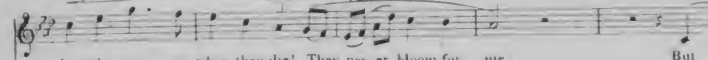
p love the ro-ses when they die! They nev-er bloom for me; I

lieb die Blumen, die ver-blüht Denn kei-ne neun'ich meth; Ich

lento



rall.



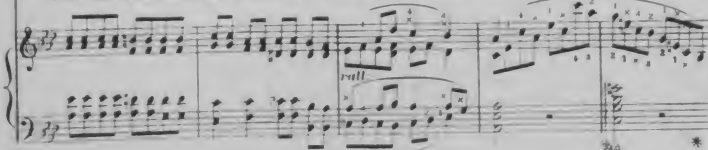
love the ro-ses when they die! They nev-er bloom for me. But

But

lieb die Blu-men die ver-blüht Denn kei-ne neun'ich mein.

Nun

rall.



rit.

*

tempo 1^o

in these sad No - vem - ber days, A - mong the dy - ing leaves, 1
da No - vem - ber Ve - bel fällt Die Bau - me blät - ter - los. Fühl

animato

chant such mer - ry round - e - lays, My heart no long - er grieves, 1
ich mein Herz er - wärmt, er - hellt, Ich bin der Trau - er los. Ich

animato.

rall: *slentando.*

chant such mer - ry round - e - lays, My heart no long - er grieves, My
fühl' mein Herz er - wärmt, er - hellt, Ich bin der Trau - er los! Ich

rall:

heart no long - er grieves.
bin der Trau - er los!

a tempo.

rall: *perdendosi.*

pp

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I went in at once, not expecting my stratagem to succeed. But in a few minutes the sorry creature was standing listening quietly, while I played "Scott's who hae w' Wallace bled." The halter was soon around his neck, and he went away harnessed, quite happy and contented.

There was a great peculiarity about his taste for music. He never would stay to listen to a plaintive song. I soon observed this. If I played "Scott's, who hae," he would listen well pleased. If I changed the measure and expression, playing the same air plaintively, he would toss his head and walk away, as if to say, "That is not my sort of music." Changing to something martial, he would return and listen to me.

In this respect he entirely differed from a beautiful cow we had. She had an awful temper. She never would go with the other cows at milking time. She liked the cook, and when not too busy, cook would manage Miss Nancy. When the cook milked her it was always close to the fence near the drawing room. If I were playing, she would stand perfectly still, yielding her milk without any trouble, and would remain until I ceased. As long as I played plaintive music—the "Land of the Leal," "Home, Sweet Home," "Bolton Adair," and sweet, tender airs—she seemed entranced. I have tried her, and changed to martial music, whereupon she invariably walked away—*Warner's Young People*.

SONGS FOR DARK HOURS.

THE most of more *factive sounds* jar painfully on an afflicted heart; but music of *holy words* tunelessly uttered comfort sorrow, because it exalts it.

There is something grand, as well as touching, in the following incident of the night after the battle of Shalott. A Christian officer, a captain in a Western regiment, lay on the field of blood, fatally wounded. He was surrounded by a hostile multitude of others, helpless like himself, were stretched on the ground around him, but none so near as he could easily converse. He felt himself alone—with God—and the comfort of a heavenly presence made him almost forget his pain and thirns, and the sadness of his dying thoughts of home and friends, never to be seen by him again. Another home rose before him, in the twilight of eternity, the place prepared by the Sufferer of Calvary for "His loved and His own"; and as he lay there under the stars the vision of it brightened as he drew near to it, and he began to sing—

"When I can read my title clear
 To mansions in the skies,
 I'll bid farewell to every fear
 And wipe my weeping eyes."

Instantly another wounded man, under the bushes not far away, took up the strain, and beyond him another, and another, and the suffering and dying all around began to sing, till the whole dark battle-field rang that night with the melody of faith and hope.

A story is told of a Hungarian nobleman, whose inconceivable grief at the death of an idolized daughter had sunk him into such melancholy and derangement that, as a last effort for his cure, his friends called Madame Mara, the greatest clairvoyante of her time, to sing in his hearing.

Placed in an adjoining room, she began with selections from Handel's "Messiah." At first he paid no heed, but when she sang

"I know that my Redeemer liveth,"

he began to turn his head and listen. When she came to the words,

"Look and see
 If there be any sorrow like my sorrow,"

and threw into them the pathos and sweetness of which her marvellous voice was capable, the afflicted father rose and knelt weeping by his bedside in the attitude of prayer.

Then came the "Hallelujah chorus," and when other singers joined in that song of triumph his voice mingled with the rest. His spirit was freed. From that hour he was calm, submitting with Christian resignation to the hand that had smitten him.

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COMICAL CHORDS.

HEAVY musical performances usually draw light houses.

The cultured no longer call it hash. Music instrument in the corner from.

Some men otherwise steal; he-ated can never keep their balance in a bank.

Many a writer of note languishes in prison. Put another man's name on the note, you see.

The latest: The cost-tall flirtation is the latest. A wrinkled coat tall bearing dusty toe-marks means, "I have spoken to your father."

It is remarkable how physicians love music. One hardly ever comes without bringing a vial in. Vials are the symbols of their profession.

A young lady says that males are of no account from the time the ladies stop kissing them as infants till they commence to kiss them as lovers.

FACILINE LUCCA has recently been engaged to sing at three concerts. Knows for \$10,000. It is better to be born Lucca than rich.—Times Sittings.

A YANKEE has just invented a supper that so contracts on your approach to water that the moment you come to a puddle it lifts you over, and drops you on the opposite side.

"See—How do you like my new belt?" It was of shining yellow metal. He—"Well, I suppose of a little music at an evening party, but isn't a brass band rather too loud?"

It is a minutes there on the left cheek; turn also to him the right cheek, and peradventure thou shalt with great ease plant a kick that will cause him to become discouraged and repent of his folly.

The euphonium player at a recent promenade concert suddenly collapsed at a critical moment. He explained to the indignant conductor that he had blown two front teeth into his instrument.

An auctioneer at a sale of antiquities put up a helmet with the following candid observation:—"This ladies and gentlemen, is a device of Romulus the founder of Rome, but whether he was a brass or iron founder I cannot tell."

She was a sweetly inexperienced young housekeeper, as one may gather from her remark when some one suggested that she should purchase spring mattresses. Yes," she replied, "if they are in season, we'd better have some."

A MILLER fell asleep in his mill, and bent forward until his hair got caught in some machinery, and almost a handful was pulled out. It awakened him, and his first bewildered exclamation was "Hang it, wife, what's the matter now?"

"SAY, said" said a colored waiter in a New York hotel to Theodore Thomas not long since, as he saw him lay in the vicinity with his knife. "Please, sah, don't cut dat ar hole any bigger or dey'll be making 'ole for de other women."

"ELLA, my child," said a prudish old maid to a pretty sister, "If the Lord had intended your hair to be curled, he would have done it himself." So he did, Auntie, when I was a baby, and bet think I am big enough now to do it myself.

A PARSNIP had described a talkative female. "I know a lady who talks so incessantly that she won't give an echo fair play; she has such an everlasting rotation of tongue that an echo must wait until she dies before it can catch her last word."

A ST. LOUIS physician of note, who in his younger days was a teacher of music, hangs a red lantern from his buggy at night by hook, as he says. "You see, in that way they avoid me, because they think I'm a wreck or a heap of rubbish."

Fact!

"It was the finest dinner I ever sat down to—the finest that any man ever sat down to," said a prominent politician in Washington. "What did you have to eat?" asked Tom Murphy. "Why nothing at all; we just drank and drank and drank!"

THE remarkable rapidity with which an actress or actor on the stage reads a letter, is only excelled by the marvelous rapidity with which it is written by another actor. It would take two stenographers to keep up with the latter.—Narrative Herald.

TO GET rid of the smell of fresh paint in a chamber or living room, place a few roses and put them in the next letter shall come. After that it will be desirable to get rid of the smell of the ink. This can easily be done by putting on another coat of paint.

"What, never?" Never make fun of a poor singer. He may have fallen on the ice when young, and cracked his voice.—Philadelphia Chronicle. Which would make a fair-ester voice. As you're—of course. But I thought to have made it a fair voice in the lower register.

GEORGE FLETCHER once affirmed in company that no woman ever wrote a letter without a postscript. His next letter shall refute you," said Lady Q.—. Selwyn soon after received a letter from her ladyship, where, after her signature stood: "P. S.—Who was right; you or I?"

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MAJOR AND MINOR.

MADAME FALINIA LUTICA has suddenly left the Imperial Opera House of Vienna without giving a reason for her departure.

The general German Musical Association will hold its annual festival at Weimar, from the 31st to the 8th of June, when it will enter its 24th year of existence.

C. E. WOODMAN, of the rising piano firm of C. Briggs & Co., of Boston, called at our office a short time since—bony, pushing and enthusiastic as every good pianist is—a "whole team" as the western farmers say, and one of the men whom I do not care to meet.

FRANK SCHUBERT, lived only 31; Bellini attained 33 years; Mozart, 35; Mendelssohn, Bartholdy, 38; Carl Maria von Weber, Schumann, 40; Donizetti, 47; Adam, 57; Mehul, 54; Rossini, 56; Haydn, 82; Bach, 65; Wagner, 69; Florent, 70; Meyerbeer, 72; Liszt, 73; Handel, 74; Spohr, 77; Rossini, 78; Handel, 81; Auber, 87.

At least half a dozen of our exchanges have published the complimentary notice of Carl Petersen, which appeared in our last issue under the title of "Honors to an American Musician," but all have published it in a "bob tail" position (translation which is almost incomprehensible). The same translation was furnished to me, but we discarded it and made a translation into English from the original German article which was sent us from Germany by Mr. Petersen himself.

MATTHEY, a new opera by Tschalowsky, was produced, for the first time, on February 15, at the Imperial Opera House at Moscow. The work met with a most enthusiastic reception, and the composer was several times called before the curtain. The pieces which produced the most effects are said to have been the overture, a chorus for female voices in the second act, and the duet between Marie and Andreas. The opera was carefully put on stage under the composer's own direction. A performance later on at St. Petersburg met with the same hearty reception.

THE St. Louis Civic, under the business management of Mr. Brumman, its proprietor, is a success, and deserveth to be. Its literature is light, but light writing is not a very high recommendation. The public is right, we think, in preferring light writing on heavy subjects in the matter of the Civic, to heavy writing on light topics in the style of the Spectator, and we do not wonder that the latter paper is being discarded more and more for the former. It takes business and not merely a skillful touch to run a paper successfully.

THOUSANDS and Sixty-five Hymns, or one for every day in the year, were printed in the Mexican language, at the city of Mexico, in 1546. This large collection of hymns is the oldest published on the American continent, and I prove beyond a doubt that printing was introduced into that city at least one hundred years before the Bay Psalm Book was published at Cambridge, and before any printing house had been established in the English colonies of America. It has been ascertained that Cortes, the conqueror, was instrumental in establishing printing on this continent soon after he came into possession of the country. It is curious, that the earliest publication in Mexico was a book of Hymns, and that the earliest book in New England was a book of Psalms.

The Western Art of America of Kansas City, publishes as its own an editorial on "The Mission of the Musical Press," written by us and published in K. C. at a Musical Review, for February. This reminds us that in a recent number, "Pioneer," Musical World appropriated without our consent a biographical sketch of Sembrich, written by myself and, following every exactly, spoke of the artist whose picture appeared on this page, but whose picture in the World was on quite a different page. Of course, the biographical sketch appeared in some original matter, since one cannot create facts, but the collation, co-ordination and contextualization of facts is labor, and the product resulting therefrom if good enough to use is good enough to credit.

The idea of circulating the sketch called "The Registrar," contributed to Harper's by W. D. Howells, was the basis for the libretto of a comic opera, in which Mr. George Henschel is to be the collaborator of the talented novelist, and the paper in one of our purposes, with a view to a libretto opera, and the same has been fully approved by Mr. Henschel, who has already composed some musical numbers in order to such a work. It is quite likely that Mr. Henschel will complete the setting of Mr. Howells' book during his leisure in his continuing holiday in Germany, as Mr. Howells hopes to complete the libretto before he sails July 2. With the reputation of the composer and librettist here in Boston, it is to be hoped that local managers will not allow the opera to wait for a production when it is completed.

GOSWOLD, the production of whose new opera, "Saphro," is the great musical event of the season in Paris, remembered us in the account given of the great composer in one of the French papers—many another artist and man of genius in thinking that the career in which he has made his name is not that in which he was best qualified to excel. Saphro and I agree both thought that they would have done better as soldiers than as painters. Nietzsche believed that if he were to give up his career as a philosopher and devote himself exclusively to metaphysics, he read some little time ago to a select circle of friends a study on the philosophy of music which is supposed to be a fragment of a great work on which he is working. It contains original views on aesthetics, philosophy and the exact sciences.

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- Excluded from Work are combined with various

Figure 1. The Workforce and control with various

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Jones—You don't say so!
Smith—Yes, I do, my dear fellow, twenty-three others on our stage since last night's legation. You see there is something about me which attracts the dear creatures, and
Jones—Guess the dear creatures are ready to do anything to possess themselves of that pup of yours.
Smith—No, no, not that, but rather—
Jones—Oh, yes, your Vienna like beauty—Ho, ha, ha!
Smith—Well, you needn't laugh; I don't set up for an Adonis, although I don't think I'm bad looking, but I don't believe it is exactly my good looks that give me such troublesome success.
Jones—Well then, what is it?
Smith—I think it's my intellectual countenance, my distinguished air. Women are captivated by expressive features rather than regularity of features in men, and even you all hardly deny that mine is an expressive countenance. Look at me, right now—use my voice. Now, the tender expression of my eyes, the grandeur of my motions, the courtliness of my manner. Now if you were a woman, would you not "plop" to me sure? Now, that and my new dignities. I think I do the job.
Jones—Now how long did that take?
Smith—Why yes! Did you know I'm W. C. O. A. O. D. B.?
Jones—What's that?
Smith—It's a secret, privileged organization, just started among the musicians and I'm its head officer. In fact between us, he heard, I started it so that I might be its chief officer.
Jones—Well, what the object of the order.
Smith—Just now told you its object. But if you want to know its distinguishing feature I'll tell it to you now! When a man's number dies, his soul has to pay into the lodge treasury, in dollars for the benefit of the survivors.
Jones—What's that to do with it?
Smith—Oh, my, drink to the health of the deceased.
Jones—And he who don't you're single.
Smith—Well, then, now let's see who would hold me to pay for the fact he is enrolled only as a surviving member.
Jones—Good scheme! But what's A. O. D. B.?
Smith—An Old Order of Dead Bees! Good name, eh?
Jones—You bet!

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